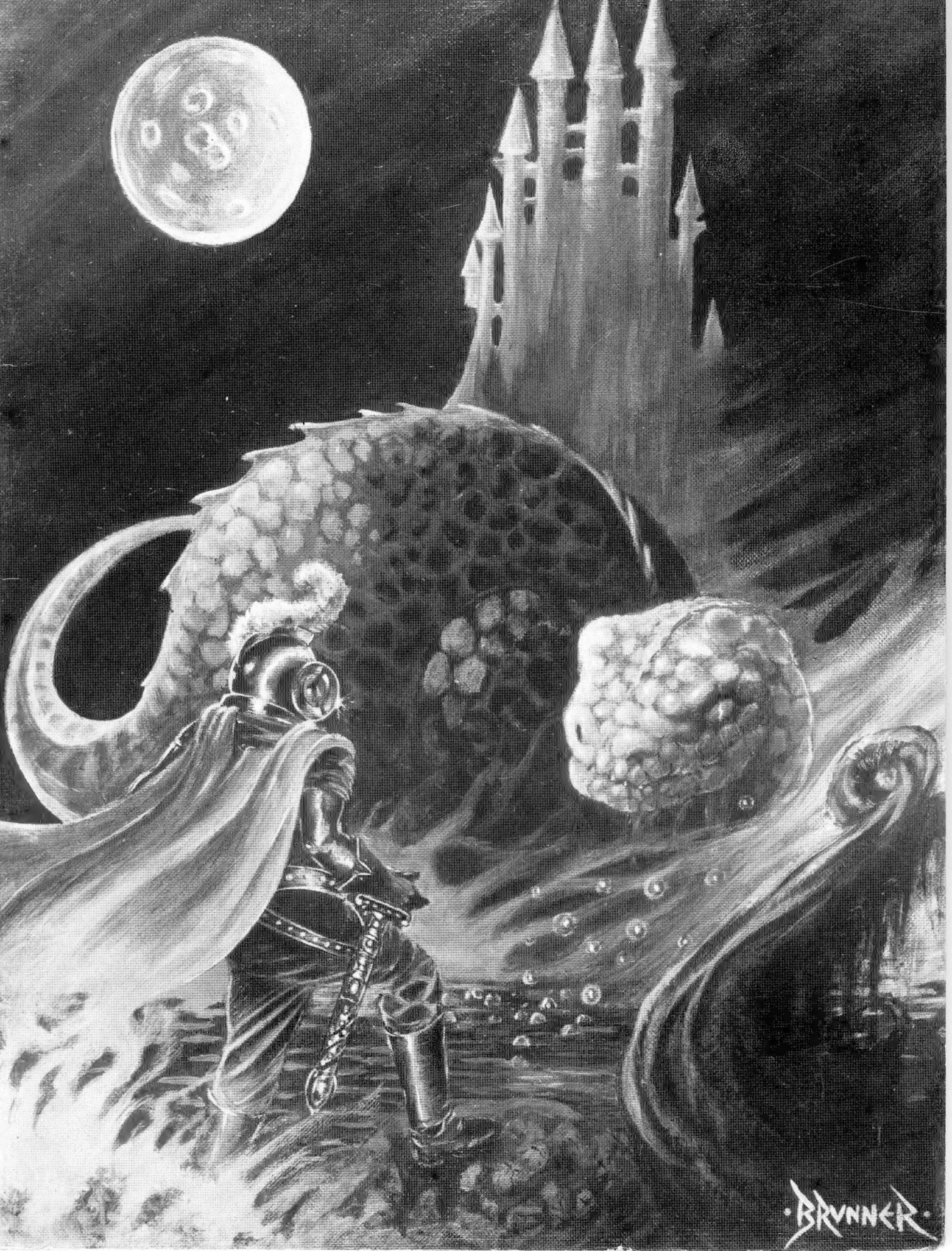
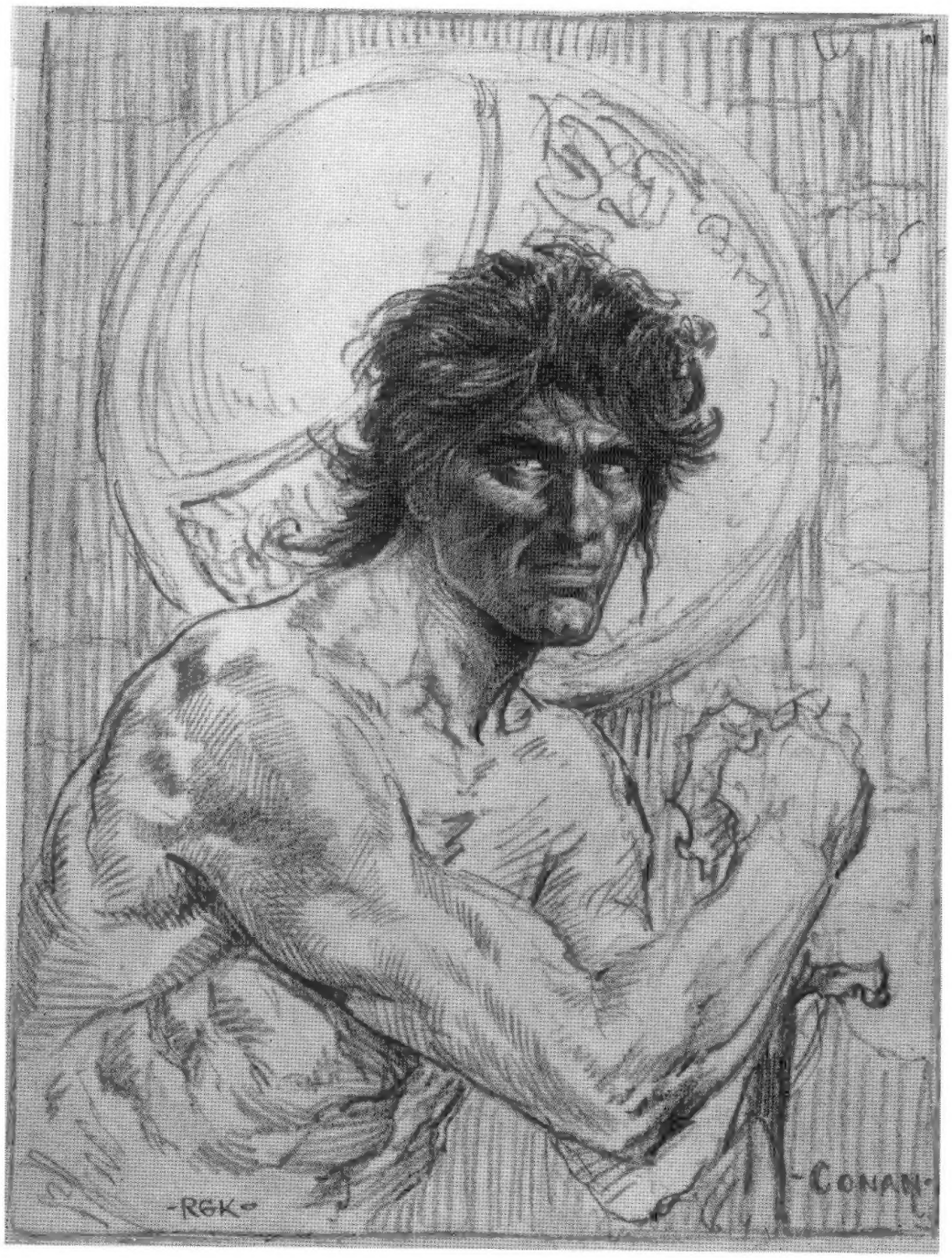

·BRUNNER·



THIS ISSUE DEDICATED TO

Berni Wrightson.

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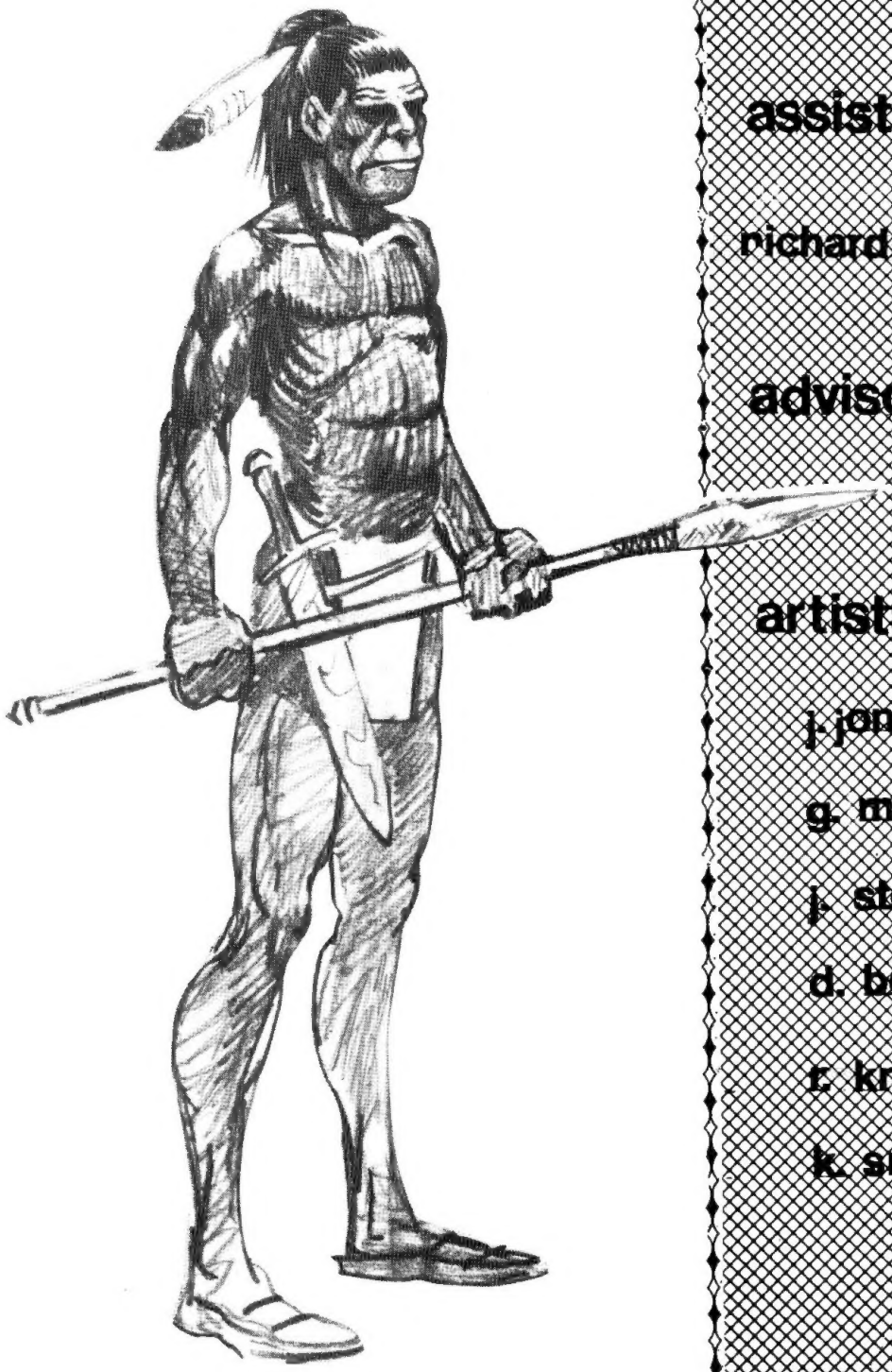
Editors of this magazine are: Adam Malin, 16 E. Second St., Freeport, Long Island, 11520 and Gary Berman, 197-50 F Peck Avenue, Flushing, New York, 11365. Send info on original art to the first address, and orders and comments to the second. Please notify your friends about Infinity One and Two. If you get someone to order you get a free gift. See elswhere for more details.

VIRGIL FINLAY COLLECTION. In this issue we present the first in a collection of pieces by this renowned artist. The first this issue is a Conan illo. The second is a Water Color Rough on page nine, by Mr. Finlay. Part two in next issue of INFINITY.

INFINITY ONE, still on sale, Art by Wrightson, Marie Severin, Hal Foster, Jack Kirby, Dave Cockrum, John A. Richardson, Russ Manning. Talks with Bill Gaines and Jim Warren, 48 pgs.—$1.50

welcome to the realm of



Infinity Two

Credits

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v. finlay

j. schenkman

f. brunner

f. frazetta

m. kaluta

fantucchio

emsch

INFINITY

For the second time, Infinity has been welcomed graciously into your homes. We have put ceaseless effort into this issue in order to improve upon our last endeavor. First, we would like to thank all the original buyers of Infinity. As most said, it was very good for a first issue, and would serve as a stepping stone to forming a better magazine in the future. Leafing through these pages, we find two of the finest interviews ever recorded in fandom, as well as art representation by almost all of our top comic, science-fiction, fantasy illustrators. We extend our gratitude and thanks to the following people: Berni Wrightson, for the wonderful interview we showcase this issue, as well as the fine illustrations accompanying it. To Jeff Jones, for the interview and artwork, you will see next issue. To Frank Brunner for the magnificent work that garnishes our back cover as well as our interior pages. Also, to Steve Hickman, for the time he spent at Convention '70, drawing the picture seen in our magazine. And, to all those artists, writers, and readers for their time, energy, and abilities to help us create the effort you see before you.

If it is possible, we would like to acquire original, unpublished, professional artwork. Printing rights, in other words, we will pay you a determined price to print a piece of artwork, previously unpublished. We will get direct permission from the artist. Please get in touch with us, it will be greatly appreciated. If you feel your own art comes up to the INFINITY standards, let us see some samples. In the future, we have planned some sort of INFINITY special, perhaps entitled Infinity plus one. Fan art will most likely prevail in this new magazine, as well as some pro work, and reprints from past INFINITY issues. So please contribute to our organization, in general, and we will decide where to present it. Please include sufficient return postage on all items sent to us. Also, please note, Infinity One is still being sold. Look for more details divulged elsewhere. Please, also, to be sure and spread the word about Infinity Two, and get as many readers, new that is, to order issue two.

BRUNNER '70

...Editor's - Notes

new buyer for INFINITY, whether issue one or two, have him indicate on his order that you told him about INFINITY Get your name and address on that order and we will send you a free gift. It will be worth your while. All type and all sorts of suggestions are welcomed, good or bad, we want them. The response for fan work, whether ar of fine quality or articles, was very poor. Some of the better work we did receive will be seen in the aforemen tioned Infinity Special.

Now onto the tidbits of information you have been waiting for:

During the lapse between issues One and Two, we had the pleasure of attending the 1970 edition of the N.Y comic convention. Held at the Statler Hilton in Manhattan, on the 18th floor, the date of the meeting was the 3, and 5th of July. A warm and friendly atmosphere was extended to all those present, and surely everybody met new friends who share their favorite hobby. Once again, Phil Seuling did an admirable job as host and coordinator. This lowdown will not probe into the minute to minute details of the Convention. For this, may I refer you to the Con vention Yearbook, and the many fanzines which will have undoubtably covered the convention from end to end Rather, I just want to talk about the unusual or interesting points. Thousands and thousands of comics, books pulps, stills, art, etc. were traded, bought, and sold, amid an air of friendship and honesty, although I talked to dealer who claimed he lost, or had stolen, a few hundred dollars worth of merchandise. It was also noticed that there was quite a bit of discontent by some of the dealers who did not like the fact that they paid over thirty dollars a table, when outside the elevators, where fresh customers were entering, the fans and people paid no money to sell their belongings, set themselves up with rows of comics, etc. for sale. Set up all around the arena in front of the elevators and before the registration tables, people came into the convention, looked at the floor sitting dealers and never even paid their dollar fifty admission fee. Perhaps, they even left the convention without even seeing the regular tables and the regular convention, because they never even passed the registration tables. I am sure that next year the dealers will not allow this to happen again. An amusing note, a few of the dealers sent their friends to sit in front of the elevators and try to sell what they had left. Apparently, even the dealers knew the fans were doing better business than they.

Some people including Phil Seuling were mad at the fact that the New York Times newspaper did not mention all of the prominent artists, including Frank Frazetta, Jeff Jones, Berni Wrightson, Roy Krenkel, Steve Hickman Jim Steranko, Gil Kane, Robert Kline, and many, many more. Some of the major wheeling and dealing was probably done in the middle of the floor, the corner of the room, or in some other obscure place. Many of the artists conversed with the fans, and some drew sketches for practically everyone who asked.

Some people including Phil Seuling were mad at the fact that the New York Times newspaper did not mention the Convention anywhere in their text, completely ignored it in fact. Blank pieces of paper entitled the New York Times, with the headline Nothing Happened Yesterday, and the rest of the page completely blank, were distributed throughout the Convention. Elsewhere it was completely different. Many television and radio stations were repre sented and covered the meeting. Amongst those were CBS television, WOR radio, WPIX television, and many, many photographers who took pictures for some of the NY newspapers as well as many of the science-fiction, fantasy or fanzine type magazines. Both the Daily News and the Post covered the story in their newspapers. One person I know was lucky enough to be interviewed personally, twice, once on television and once on radio. Others inter viewed on television, included Al Williamson, who showed his artwork and then spoke about it, and Howard Rogofsky who mentioned that he was the only person he knew of who made his living solely from sales of (continued on page 43

SUPPORT INFINITY! please

a collection - part one

virgil finlay;

BERNI WRIGHTSON INTERVIEW

Infinity is extremely proud to have this issue, the largest interview ever, with an artist whose work has so rocked the fan world that he needs no further introduction. So on July 20, 1970, one of our staff talked with Berni Wrightson, and got the following discussion down on tape for the enjoyment of our readers. Since it is so long, let us begin without any further ado . . .

Adam: I've got the questions all set, Berni, so sit down and make yourself a bit more comfortable.

Berni: Okee doke.

Adam: First of all, would you give us a personal sketch of your life.

Berni: Let's start at the beginning, I was born October 27, 1948; I went through all the schools and everything—grammar and high school, but never to art school. I took the Famous Artists Course, starting in, oh, 1965, never got past the first book.

Adam: Where was your first cartooning job?

Berni: In the Baltimore Sun.

Adam: How long was that?

Berni: About seven months.

Berni: Was it profitable?

Berni: Well, it was on a salary basis; I got a fixed rate, every week.

Adam: Were you always interested in art?

Berni: In art? Always I guess. I did not always draw. When I was a kid, I'd doodle.

Adam: What was your first professional job for the comic books?

Berni: Let's see, it was a thing called "The Dead Can Kill" for DC. It was a three page filler in House of Mystery.

Adam: Let's change the subject. Could you tell me if you have any hobbies?

Berni: Yeah! I collect reptiles. I collect junk, actually. Anything lying around that's halfway decent, I'll pick it up.

Adam: Who are your favorite artists?

Berni: My favorite artists . . . Frazetta, Williamson, Graham Ingels, Jack Davis, Howard Pyle, Wyeth, Albert Dorne, Jeff Jones, Oh, I can go on forever.

(continued on page twelve)

TO DOUG WITH BEST WISHES — BERNI WRIGHTSON

(Wrightson interview continued)

Adam: Have any favorite writers?

Berni: Howard, Lovecraft.

Adam: What kind of brush and ink do you use when drawing?

Berni: Whatever I have lying around, usually. I use Pelican Ink. It's the best I think. I use it for most of my jobs.

Adam: Do you like using zippatone?

Berni: Not particularly. It's good for desired effects, but I usually shy away from it.

Adam: The only thing I ever saw by you using it is the centerford to Spa Fon 5.

Berni: I just did a job at Marvel with it. It's King Kull.

Adam: I've heard about it. Is it gonna be featured with Conan or is it going to be in another magazine?

Berni: I think it is going to be in one of their mystery books—Chamber of Darkness Ten.

Adam: King Kull sounds great. You read the book didn't you?

Berni: Oh yeah, in fact a couple of times.

Adam: Have you read all of the Howard books?

Berni: Anything I can get my hands on. Conan, Kull, Bran Mak Morn.

Adam: What artists have inspired you the most for the type of drawing style you employ?

Berni: I'd say basically the old school artists, like Pyle and Wyeth; naturally Frazetta, and Jack Davis and Graham Ingels.

Adam: In last issue's interview with Bill Gaines he said (although it was not printed) that he would have loved to have you do some of your art for EC. Any comment?

Berni: Oh, Yeah? Gee! I don't know; I was influenced by all the guys at EC, so I suppose that I wouldn't be doing everything I could now, of course.

Adam: What is you favorite comic group?

Berni: I kinda really favor National, I think National has more of the guts that I like. I never did like Marvel Superheroes. They all looked the same to me—stereotyped. But National, especially recently, as with the stuff they been doing with Batman and Green Lantern . . . Y' know.

Adam: Out of all of them, it would be EC, right?

Berni: Yeah. (Totally affirmative)

Adam: What's your favorite comic on the market?

Berni: I can't say. Since I have started working professionally, I look at everyone's work objectively and I really don't have any favorites because once you're in the field, I think you tend to look at the technical aspects of it and compare specifics and specific jobs for different companies.

(continued on page thirteen)

(Wrightson Interview continued)

Adam: What do you think is your best work up to date?

Berni: Shucks, I'd have to say the most recent job, the King Kull job I just did, and there is a job I did for Web of Horror that was never used and they still got, it's called the Monster Jar (The tape was weak, so please forgive us if "jar" seems to be or is incorrect)

Adam: Do you have any paperbacks coming out with your paintings?

Berni: No the only one was on "Web" 3.

Adam: Will there be any at all?

Berni: No, that was the only one; I haven't had a chance to do any for paperbacks because I've been pretty busy with comics.

Adam: This is a question often asked by fans: Has Web of Horror gone down the drain for good?

Berni: I would say so, yeah. We can't get a hold of our publisher. It's kinda rough. I'm the editor and he promised it would be out by early summer and it isn't out and so I'd say it's dead.

Adam: Could you give us a brief summary of the stuff you have coming out at Marvel and DC within six months?

Berni: I don't have anything at DC unless they print an old piece. DC has a strange policy; oh, not a policy. The latest House of Mystery has an old story I did before Nightmaster. They just got around to printing it in the issue. And the Marvel stuff . . . my first is out in Chamber of Darkness 7. It's a cover and a story, and I gotta couple more covers coming out. One is for Tower of Shadows and the other is for Chamber of Darkness. Also the King Kull job that I think will be in Darkness number Ten.

(continued on page fifteen)

COOL IT, PUSSICAT!
TERANKO

(Wrightson Interview continued)

Adam: Are you writing that, or is someone else?

Berni: Roy Thomas wrote the story and I think that it was one of the most excellent things I have ever seen done.

Adam: Will you be inking that?

Berni: Yes, and coloring it also.

Adam: For the fans that haven't heard about it already, would you make a few statements concerning "Abyss".

Berni: OK. It won't be a fanzine. It'll be a professional magazine. Sold only to the fans who will buy it, it will sell for two dollars a copy. Each issue will be black and white offset printing, 32 pages, and it'll be four artists... Bruce Jones, Jeff Jones, no relation, Mike Kaluta and myself. Each of us will have an eight page story. We will write and draw it ourselves. The whole primary purpose of the magazine is to do what we want, to do it without being corrected by anybody. It's just us four.

Adam: What about the covers? Are they going to be painted, or what?

Berni: They will be black and white; we can't afford color separation. It'll be line drawings printed on buff paper; a buff colored paper. In sepia ink, deep. I don't think it is slick.

Adam: Could you give us your personal opinion of Robert Sproul?

Berni: I really don't know the man enough, personally. He seems to be an efficient publisher. The story he gave us was that, the first three ishs of Web didn't sell. If so, I would say that it was distribution problems, not his fault. It's about the only complaint we got in all the fan letters I read. It's amazing; we didn't get one bad fan letter in the batch for issues two and three. The only complaint we did get was that it was so hard to get.

Adam: And what about Jim Warren?

Berni: I don't know Jim Warren personally either, so I can't really say. I don't think I will work for him because his rates are low and I can get work elsewhere.

Adam: Do you resent the fact that anyone who worked for Web won't be able to work for Warren (As mentioned in last issue's interview with Jim Warren)

Berni: No, I think that if I were in his place I wouldn't do that but I think it is perfectly fair.

Adam: Will there be any chance of you doing Conan for Marvel?

Adam: Right now, I'd answer no. I went up there before the production was started and, well, the whole thing in a nut shell was that it was promised to Barry Smith and he had already been committed, y' know.... He was probably as excited about the thing as I was, and he's been working for Marvel

(continued on page sixteen)

(Wrightson Interview continued)

and they know the type of work he does and I hadn't, it was like I was a newcomer trying to tackle a whole new thing. They were a little leery.

Adam: A lot of fans would like to know: there was, in a fairly old issue of RBCC an ad for a fanzine by the name of Prism. You were supposed to have a strip in that but never did. Do you know what happened?

Berni: Oh yeah. Well what happened was that everybody concerned with the thing started to move away. We haven't heard from anybody since. The guy who was in charge of subs said he would send all the money back, but I don't know....

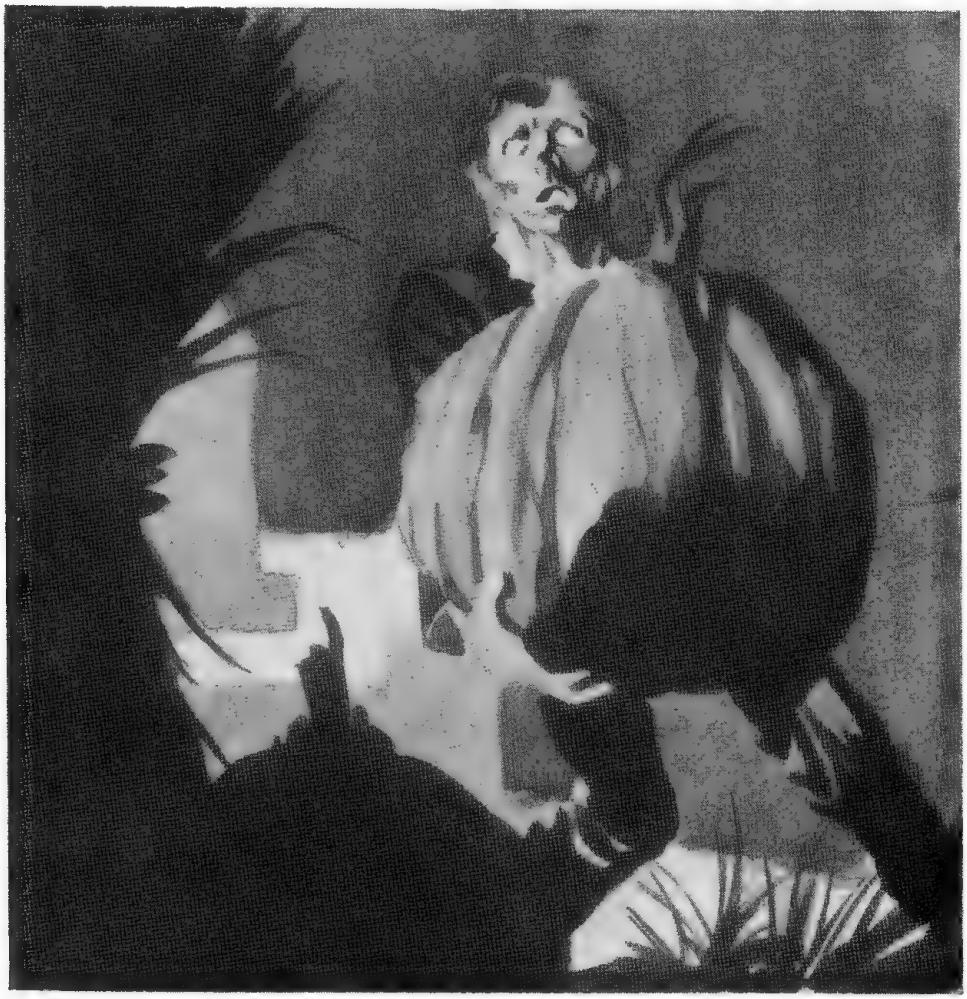
Adam: Would you excuse me for a minute.

Berni: Sure... (At this pinnacle of the interview I had to make a quick cartridge change)

Adam: Do you have any favorite fanzines?

Berni: Yes, Graphic Showcase.

Adam: Anything else?



This piece was done by Berni in 1969. It is the first of three such pictures done as a proposed strip for Witzend. This issue we will show the first of these panels, next issue the second. Now, back to the Berni Wrightson interview!

Berni: There's a new one coming out by a fellow in Chicago or some area like that. It's called "This is Legend" and I did the cover and I am doing strips for them The Legend of Sleepy Hollow.

Adam: I saw the cover at the '70 con and it was beautiful. Was it from Sleepy Hollow, I mean the Headless Horseman?

Berni: Right.

(continued on page seventeen)

Adam: Do you collect EC's at all?

Berni: Not really collect . . . Whenever I see a batch I'll flip through them and see what I like . . . You know.

Adam: Is there any comic on the market that you do collect?

Berni: No, not really. Well, it's pretty much the same thing, now that I'm a pro. You know.

Adam: Can you tell us what the Web of Horror rates are for pages?

Berni: Let's see . . . We got forty dollars a page, pencil and ink. If you lettered it yourself it was forty-five dollars. And I think it was thirteen dollars a page for stories.

Adam: The covers, what were they?

Berni: The covers were two hundred and fifty dollars.

Adam: Did they let you keep the art work? (That was printed in "Web of Horror")

Berni: They ("Web") kept it all. On the story "Feed It." I gave them photostats, and I had a bad stat job of Feed it, and this is why it came out so spotty

Adam: What about the covers used in **Web of Horror.** Did Web keep them or did you?

Berni: For some reason they let you keep the cover work but not the strips.

Adam: Berni, do you have any pulp work coming out?

Berni: No, I haven't. I was supposed to be doing a strip for him (Ted White of Amazing and Fantastic) I have to finish it. It's a little four page thing I made up.

Adam: Will you give us your opinion of Dr. Frederick Wertham.

Berni: I think he started out with good intentions but he was a little misguided and got off the track. He started attacking things for no reason at all. I admire what Dr. Wertham set out to do initially but even though he wanted to find out

Thanks to Kenneth Smith for the sketch above. Look for a title logo, and some more work by Mr. Smith in future issues of this magazine.

(Wrightson Interview continued)

what was causing the ills of our society, he turned around and clamped it on the comic books. It was not valid. Since he did bring about the crash of comic books in the nineteen fifties, the crime rate has gone up something like a hundred percent.

Adam: And what are your opinions on the comics code?

Berni: The comic code is sorely in need of revision. It's gotta be brought up to date. I wouldn't abolish it completely or things would really get out of hand. But it should be revised. Oh, there are many things. I don't want to get into it because it would drag on for hours. I've found when reading the comics code that it is completely outmoded. I mean, why can't we do a romance comic with a girl getting pregnant?, or a comic about narcotics? You know, good social comment.

(For those that want another opinion of the comics code, we refer you to INFINITY ONE, for Jim Warren and his views on the code and a possible magazine code which would affect his publications.)

Adam: Would you give a physical description of yourself for the fans who haven't seen you?

Berni: I look the way Tarzan always should have looked! No, I'm five foot eleven and a half. I have blue eyes and brown hair, I wear glasses most of the time. I'm little on the thin side; I love sweatshirts, the most comfortable things ever made, and that's about all.

Adam: OK. Do you remember the strip you did for Graphic Showcase 2, "Uncle Bills Barrel"?

Berni: Oh, yeah.

Adam: What did you think of it?

Berni: I think it is one of the best things I've ever done. Maybe not from an artistic standpoint, but the writing came out good.

Adam: Which do you prefer, working in color or black and white?

Berni: I wouldn't wanna pin myself to eitner, as I go back and forth, Y' know. There are so many things you can't do in black and white that you can do in color and vice versa.

Adam: Let's see, what are your favorite characters in comics?

Berni: I think my all time favorite is Turok, son of Stone. More recently Batman; I think he's everybodys favorite now. Neal Adams! And I liked Spiderman when Ditko was doing it.

(While we are on the subject of EC comics why not take a look at INFINITY ONE for the talk with Bill Gaines and a reminiscing about what is considered the finst comic work ever produced.)

(Wrightson Interview continued)

Adam: What do you think of Graham Ingels? (Need we ask)

Berni: What do I think of Ghastly? I think he was the Edgar Allen Poe of Pen and Brush. When it came to horror the guy was terrific. I've seen some of the other stuff he's done and . . . it's nice, like some of his adventure stuff, but it doesnt touch his horror. I just saw a science fiction story he did in Planet Comics and it was really really nice; he kinda fell back on Raymond style to do a lot of free brush stroking, very very nice. I don't think he would work in contemporary comics but I think if he was around now he would get a lot of work from them. Especially with the upswing on horror.

Adam: Did he do this own coloring?

Berni: No, I don't think so; I think Marie Severin did all the coloring (For E.C.)

Adam: Did you enjoy the 1970 Comic Convention?

Berni: Oh yes, very much.

Adam: Did you meet any pros you hadn't met previously?

Berni: No, I don't think so.

Adam: How 'bout Williamson?

Berni: Oh, I've known Al since about 1968.

Adam: If you will remember back to those hectic days, Jeff Jones had made some sculptures which he sold there. Have you any plans to do some?

Berni: I don't know; I like the idea, y' know. I think Jeff had a good idea when he did them. I've been thinking about it but with the work being what it is, I probably won't have the time.

Adam: What's the size of the pages you submit to Marvel and DC for printing?

Berni: It's a work area of ten by fifteen inches.

Adam: And is that for all your jobs?

Berni: Yeah.

Adam: Do you know Stan Lee enough to formulate any feelings about him?

Berni: I don't know him too well; I only talked with him two times. He sounds like a very knowledgeable man; he knows what he is doing; he knows where he is going.

Adam: Have you done many water colors and do you plan to do any for comics?

Berni: I don't know what you mean; for comics?

Adam: Well, would you make a watercolor of a comic cover or would it be pen and ink for the sake of cheaper color?

Berni: Well, they're experimenting now, over at National.

Adam: When I was over at DC, Mark Hanerfield showed me a silver print to a cover by Neal Adams, and it looked like one.

Berni: Not exactly, the way they are done are: they are done in black and white wash, and then they get a Velox of it. That is, a process by which the half tones are turned into a dot. It will print as a line shot. Not

(continued on page twenty)

(Wrightson Interview continued)

a regular line drawing. The color is put over that. I think it is a great idea; you can really get some great effects with it. I hope they use it to its fullest potential. I guess they will with Neal doing it.

Adam: Have you been given anything like that to do?

Berni: I don't know; DC hasn't asked me to do any covers for them yet.

Adam: What do you dig the most—Science fiction, sword and sorcery, or what?

Berni: I guess I am partial to horror, I grew up on horror comics. Of course I like science fiction and sword and sorcery. Anything of a fantasy nature.

Adam: Have you written anything and given it to Marvel and, or DC?

Berni: Only one. I worked on and wrote the script for the Gargoyle story in Chamber Seven. Roy Thomas wrote over that, so it came out that four pages of it are mine, and three are Roy's.

Adam: What do you think of "Prince Valiant" by Hal Foster?

Berni: Mmm. I think it is probably THE greatest comic strip, really, for endurance and everything else; accuracy, gee, I could go on and on, but I've got a very high regard for Hal Foster.

Adam: What other newspaper strips do you enjoy?

Berni: I think I enjoy Rip Kirby, Tiger, Flash Gordon, and Buzz Sawyer. And what else? Oh, Beetle Bailey.

Adam: Would you like to comment on the Conan Series by Howard?

Berni: Gee, what can I say? It's great, really. All those books are gems.

Adam: And Howard himself. Do you consider him one of the finest writers of all time?

Berni: I don't know. I don't think he could ever be classified as a classic writer. He had a great talent for building a mood. He was very good for what he did. There was great headlong driving force behind everything I have read by him.

Adam: And what do you think about Tarzan by Burroughs?

Berni: Tarzan is probably my next favorite after Conan. After that it is the Pellucidar series and John Carter.

Adam: And Poe?

Berni: Poe? Uh, he was probably the grand daddy of them all. He is probably the tops. You can go back and read each of his stories over and over again and get something different each time.

Would you believe another tape switch?

Adam: What do you think of Frazetta's Conan covers?

Berni: I think that all of the Conan covers are excellent. He created the character visually, and it was all his.

(continued on page twenty-two)

UNION ♀

© JEFF JONES 1970

AT FIRST I SCREAMED. . AND THEN CRIED. . BUT ALL THAT SEEMS SO LONG AGO. WHEN? I REMEMBER SWIMMING THAT I DO REMEMBER. SWIMMING OR DIVING RATHER. . . INTO A POOL AND HITTING MY HEAD AND FLOUNDERING NOT KNOWING WHICH WAY WAS UP, RUNNING AGAIN INTO THE BOTTOM THINKING SOMEONE HAS WALLED UP THE TOP. . .
BUT THAT WAS TOO LONG AGO. THERE'S SOMETHING TO DO. I DON'T THINK MY BRAIN IS QUITE RIGHT CLOUDY. HOME MUSTN'T GET HOME TOO LATE MOTHER WILL BE MAD. MUSN'T STAY IN THE WATER TOO LONG EITHER. MUST BE CAREFUL NOT TO DROWN. EXTRA CAREFUL. . . I'M

THE MAGAZINE THAT EVERY PROFESSIONAL TALKED ABOUT DOING BUT NEVER DID ANYTHING ABOUT IS FINALLY HERE. FOUR WORKING ARTISTS WHO HAVE NEITHER THE TIME NOR MONEY TO PUT OUT A MAGAZINE OF THEIR OWN ARE DOING IT ANY-WAY. *JEFF JONES, BERNI WRIGHTSON, MICHAEL KALUTA,* AND *BRUCE JONES* ARE BREAK-ING THEIR NECKS TO WORK AROUND DEADLINES AND ASSIGN-MENTS AND LOVING EVERY MINUTE OF IT. THE RESULT IS *ABYSS*... AND THEY'RE PROUD OF IT. EVER WONDER WHAT PROFESSIONALS DO WHEN THEY'RE ON THEIR OWN?

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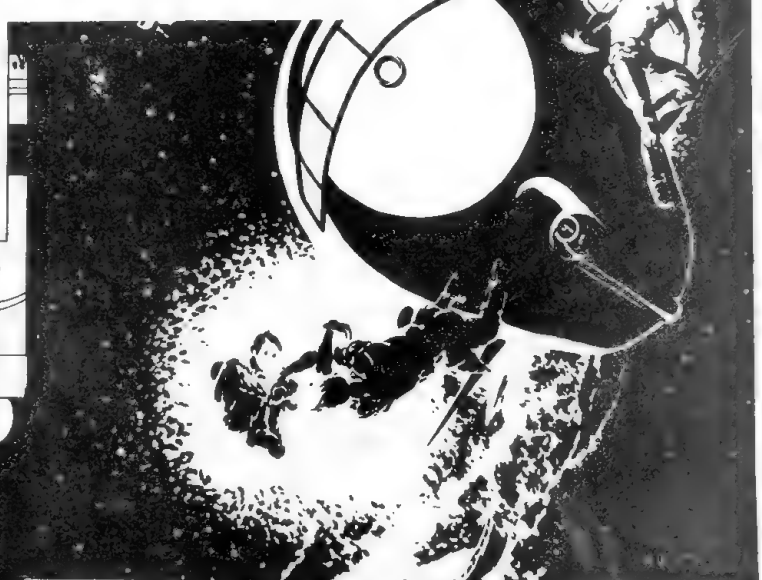
07020

$2.00

BARNS CLICKED AND BLINKED AROUND HIM, CASTING A RED-ORANGE GLOW ACROSS HIS HANDSOME YOUNG FEATURES AS RAD TRIED IN VAIN TO LOSE HIMSELF IN THE PAGES OF A NOVEL. HE HAD NOTHING TO DO FOR TWO SOLID MONTHS BUT RELAX AND READ AND PUTTER ABOUT THE EFFICIENT SELF CONTROLLED SPACE CRAFT, LIVING PROOF OF THE INFERIORITY OF ANIMAL TO MACHINE. AT TIMES HE WONDERED WHY HIS SUPERIORS FOUND IT NECESSARY FOR HIM TO ACCOMPANY THE VASTLY MORE INTELLIGENT ROBOT. THEN THE VOICE WOULD REMIND HIM...

RAD..?



FOR THE TWENTIETH TIME THAT HOUR RAD SHOVED THE BOOK ASIDE AND TURNED IN THE DIRECTION OF THE SOFT FEMININE VOICE WEARILY HE PUSHED UP FROM THE CONTROL CHAIR AND STRODE ACROSS THE SHIP.

WHAT IS IT *THIS* TIME ?

I'm *THIRSTY* WOULD YOU BRING ME SOME WATER

IN A MOMENT HE STOOD BEFORE THE THIN CHROME BARS THAT IMPRISONED THE GIRL...

I JUST *GAVE YOU* A DRINK OF WATER NOT FIVE MINUTES AGO. .

I'M THIRSTY AGAIN

BRUCE JONES

THE HUNTER AND THE HUNTED

(Wrightson Interview continued)

I talked with him on the phone a number of times and he said that it irked him a bit that after he did the first few Conans that they started calling him up with things like Thongor, Brak, you know, and the editors would always say "Make him bigger and better than Conan." And you know, that was like trying to top Superman!! He figured he created the ultimate in Conan, which he did, I think, and making him bigger and better seemed just like crowding in on himself. So he always did a watered down version of Conan for the other covers. That is what he said. For a period of time his stuff was kinda in a bit of a slump. But, at the convention a few weeks ago, (NY Con—see Notes from the Editor for the Convention lowdown) I saw his latest paintings and they were terrific. Beautiful.

Adam: What do you think of Jim Steranko's art?

Berni: Jim Steranko? Jim Steranko's art is really . . . it's good, you know. But I admire his storytelling much, much more. The whole thing works in a unit. You know; one thing overpowering another. I really don't want to comment on his art, or his writing or anything, but it's the whole thing that works together that is so great. I think he'd agree with me, that he is a story teller before an artist. Although, I think his paintings are beautiful.

Adam: Do you have any further plans you would like to discuss that you haven't really said already?

Berni: No, I think I will just roll along with the waves, you know.

Adam: Well, I wish you luck in the future Berni. I'll send you copy of Infinity when it is printed. And if I am in N.Y., at your convenience, I'll drop by with a copy of Infinity Two. OK?

Berni: Fine, be glad to see ya. Oh, thanks for the ish.

Adam: Any time. Say hi to Mike (Kaluta) for me. OK?

Berni: Will do!

Adam: I guess that about finishes the whole darn mess. Thanks from the whole staff for the interview. It is the largest one to date.

Berni: Sure . . .

THANKS TO— BERNI

THE END***THE END***THE END***THE END***

We, the staff of Infinity would like to take this opportunity to thank Berni for the interview which you have just read. Next issue a 'Berni Wrightson Corner" featuring another smaller talk with this artist. Also a beautiful back cover illustration as well as a magnificent centerfold by Berni. To show our appreciation to Berni we have dedicated this issue to him. Also, please take note of the Abyss advertisement on the preceding page. We hope you take advantage on this offer, and purchase it as soon as possible.

Joe Schenkman

INTERVIEW!
FRANK FRAZETTA

PROLOGUE

In late winter of 1967, yours truly was newly launched in Art-fandom (then unknown form) and decided to get into the publishing game with a small, high-quality fanzine tentatively called "Saucers and Sorcery". As an opening gambit, I decided to include an interview with Frank Frazetta, the reasonably new Hugo winner and heir-apparent as Science-Fantasy's best artist. After weeks of phone calls and attempts to make our schedules mesh, I finally got to Mr. Frazetta's house in November of 1967 and there spent three hours getting the in-depth interview you now see before you. Three weeks later, before publication could begin, I was drafted. Thus, this interview has remained unpublished to this day. The interview is printed as recorded and edited by Frank himself, the only changes made were the excision of certain sections which would be dated or obsolete. So, read on and enjoy this exclusive interview with America's number one Fantasy and Science Fiction artist, Frank Frazetta.

—Doug Murray
July 1970

ON FRANK FRAZETTA

In the midst of a standard housing development stands the home of Frank Frazetta, Spanish Provincial in an abundance of split levels. The singular dwelling, furnished in African teak and Fantasy paintings is where I first met the man behind so many of my favorite paintings.

Frank Frazetta is a good looking man, about six feet tall, dark haired and well built. He is a good talker and a cordial host.

After weeks of bothersome phone calls, Mr. Frazetta was still good enough to allow me to come into his home for an interview. Further, he brought out most of his paintings to allow me to examine them. (They're even more beautiful than the reproductions on the covers!) Further still, he supplied the illustration accompanying this text.

Mr. Frazetta then gave me three hours of his valuable time in answering questions, many of which must have seemed positively insipid to him. He then used his own time again in editing the finished product.

I wish to thank Mr. Frazetta and his gracious wife, Ellie, again for all their understanding and help.

Doug: Mr. Frazetta, how did you get started in the sword and sorcery type of art work?

(continued on following page)

(Frank Frazetta Interview continued)

Frank: Please call me Frank, Doug. As you know, I had been working for Al Capp and, after leaving him, I was virtually idle for a little time Then Roy (Krenkel) got a job doing covers for Ace's books and he recommended me to Ace's editors for further work in the Burrough's series. I did a cover called **Gulliver on Mars** for them; they liked it, and I went on to the Burrough's stuff, and, after that, Conan.

Doug: What ever happened between you and Al Capp?

Frank: Well, I don't want to put the man down; he's a brilliant satirist and such, but, the work was getting too monotonous for me. I was tired of doing the same characters over and over again; I wanted something new.

Doug: How about the work you did for Men's magazines?

Frank: I had lost my "Hand", that is, virtually lost the ability to draw a human body as opposed to that of a citizen of Dogpatch. So in order to get the old feel back, I tried a couple of things for the Men's magazines.

Doug: We've noticed certain similarities between your work and Roy Krenkels. Also, the certain differences, especially in the female of the species.

Frank: Well, of course, Roy and I have been friends for a long time and there is bound to be a certain influence on each other's work. As for the girls, Roy isn't interested in any girl under 140 pounds. I am.

Doug: Even so, it seems that your girls are getting heavier while Roy's are getting slimmer.

Frank: That may well be; after all, we've worked together for a long time. Maybe Roy's seeing the light, finally.

Doug: Exactly how did you decide on your rendition of Conan?

Frank: There's no point trying to sell anybody a very realistic, graceful figure. Come now, this is Conan, you know! He's got to have huge muscles; powerful. He's got to look like Howard described him, so that the readers can identify with him and believe.

Doug: Did you ever see any other renditions of Conan—such as the illustrations in Weird Tales of Avon Fantasy Reader?

Frank: No, I don't have any of those magazines although Roy might.

Doug: How about your work for Warren?

Frank: I enjoy the work for the Warren mags; I'm not set to any specific task. I can play around and I turn out some things I never otherwise could do.

Doug: How about your work for the movie studios?

Frank: To be honest, it pays better than the covers, and the right type is a lot of fun to do.

(continued on second following page)

BRUNNER '70

(Frank Frazetta Interview continued)

Doug: Were you surprised at not winning this year's Hugo?

Frank: Well, to tell the truth, I was a bit surprised. I thought that my work this year was superior to my work last year when I did win the Hugo, but, apparently, the fans though differently.

Doug: Yes! But Jack Gaughan???

Frank: You must remember that Jack is a much more fannish person than I am and perhaps that was the difference. I did have a very exciting experience at the Nycon.

Doug: What was that?

Frank: I was one of the guests of honor at the Burrough's Bibliophile's luncheon at the convention. The other guest was Hal Foster, whom I have long admired.

Doug: Was Foster's Prince Valiant strip a contribution to your style?

Frank: In some ways, although not so much to my style as to the field of endeavor.

Doug: Which do you prefer doing, Fantasy or Science Fiction?

Frank: I prefer to read science fiction, but I would rather paint for Fantasy. In Fantasy art you have some freedom. In science fiction you have to follow fairly strict guidelines.

Doug: In other words, with rocket ships and the like?

Frank: Yes, that's it, exactly.

Doug: Have you ever disapproved of the way your art was used?

Frank: Well, in some cases certain items I considered important to the balance of the piece were removed. Case in point: "The Tritonian Ring". The entire castle was matted from the scene to make room for the lettering.

Doug: What is your personal favorite among your works?

Frank: Among the Conans, you mean? What's yours?

Doug: Well, I'm kind of partial to **Conan the Adventurer,** mainly because to me, it seems to capture the whole idea of Conan: a monster barbarian on a mountain of bodies.

Frank: Well, these covers (pointing to them) are many things to many people. Most artists favor this one **(Conan the Warrior),** while most editors favor this **(Conan the Conqueror).** Perhaps, its more saleable.

(continued after next page)

To Adam
from
Steve Hickman '70

(Frank Frazetta Interview continued)

Doug: Each of the Conans seems to have a predominant color setting—a mood. Is this deliberate?

Frank: Not really deliberate. Maybe it's just a reflection of my mood while I was doing them, or the general mood of the book. I'm not really sure.

Doug: Do you model the characters after yourself?

Frank: To some extent any artist models his characters after himself. In my case, it would be rather flattering. After all, Conan was quite a man!

Doug: Well, I've taken enough of your time. I want to thank you again for all of your help.

Frank: My pleasure.

As I left his home, Frank was watching Cyd Charrise doing a dance number on television. His wife walked in carrying a load of Christmas presents for the Frazetta brood. Frank gallantly jumped to his feet to help her and my last glimpse was of him carrying a load through the door still ogling the gyrating form on the tube.

EPILOGUE

Recently (at the New York Comic Convention), I once again met Frank Frazetta. Roy Krenkel and I were roaming the Convention together and we asked Frank and Berni Wrightson to join us for lunch. Once at the meal, I reintroduced myself and apologized for the delay in printing the interview. He was unconcerned and as cordial as ever.

After desert Frank pulled out a pile of originals he had displayed at the Convention. When he pulled out the one for the new Jonger book, Roy Krenkel (a top illustrator himself) gasped, "That's beautiful! A true Krenkellian concept: that's what I would do if I were good!"

As we were talking the old question of Frazetta's girls versus Krenkel's girls was once more brought forward.

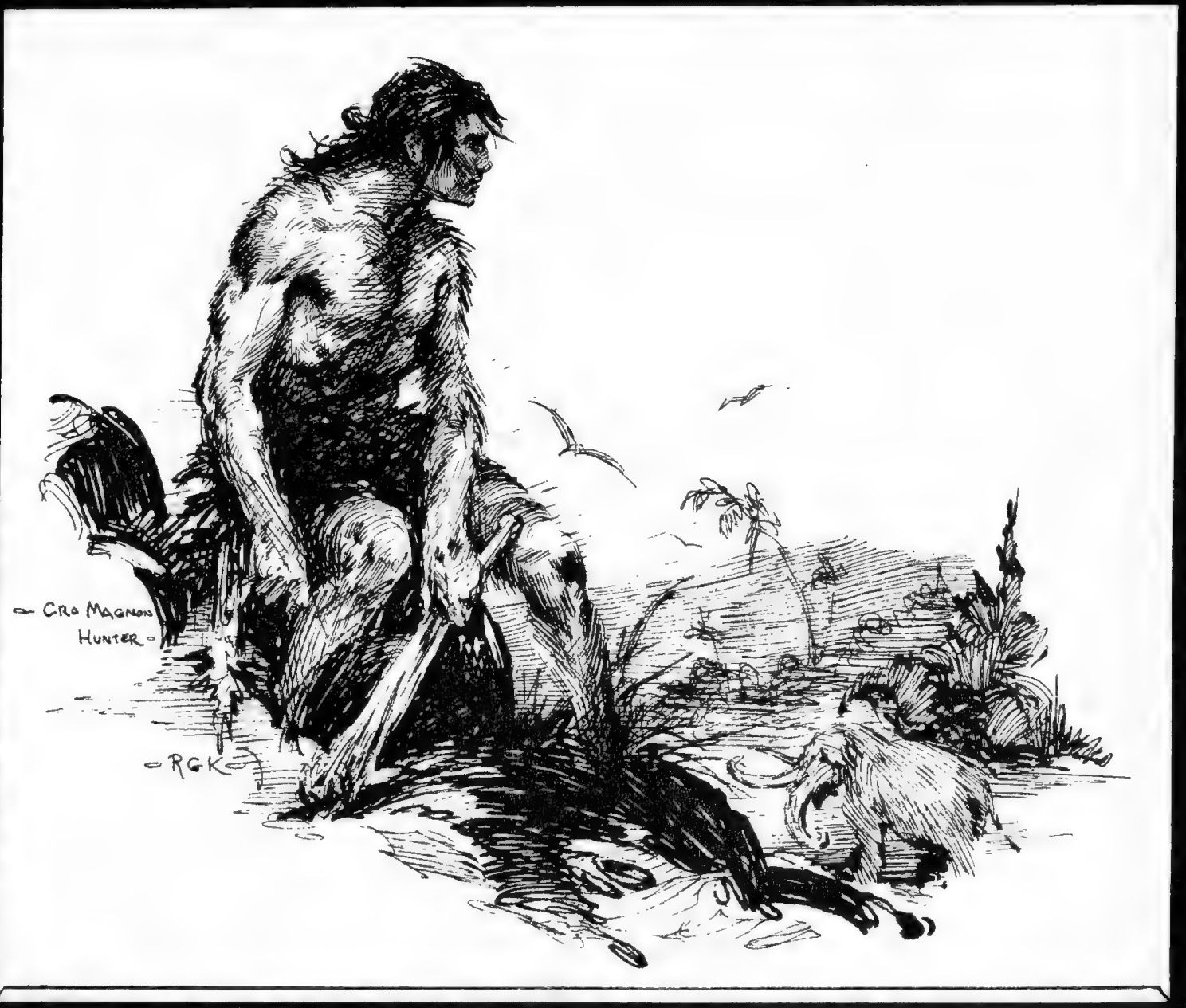
Roy: "Frank is always looking down, he usually never sees the full picture."

Frank: "Not so, I just feel that a well-rounded ankle usually means a firm calf, muscular thighs and shapely buttocks. **You're** not happy with any girl under 140 pounds."

At that point Ellie Frazetta, Frank's lovely wife, walked in and reminded Frank of an appointment with Jim Warren, so, Frank made his farewells. As Roy and I walked off with Berni, Roy said rather sadly, "I wish I had his talent, I'd like to be good."

roy krenkel
a portfolio

RGK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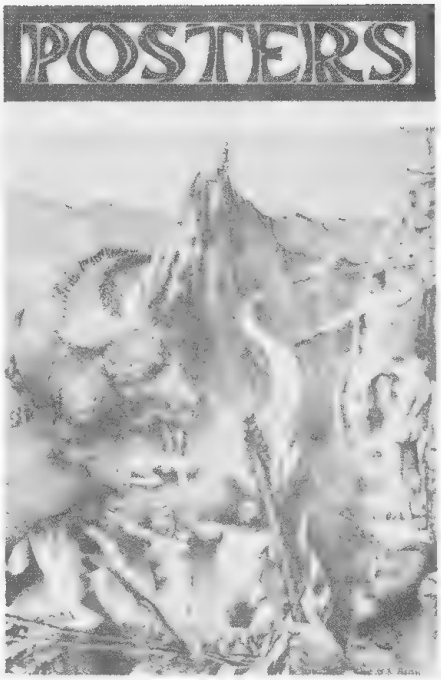
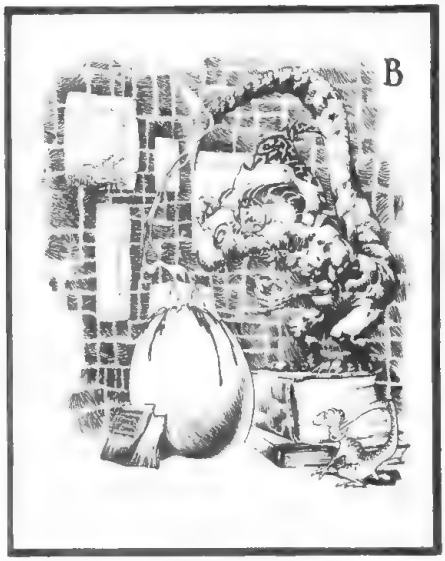
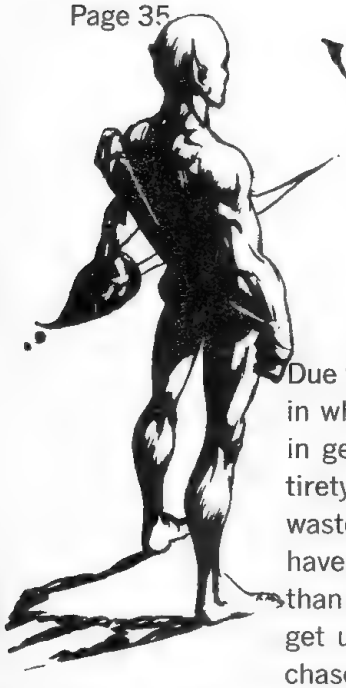


To finance an artzine of the very best fantasy inkwork of pro artist KENNETH SMITH—Warren and Lancer cover artist and contributor to WITZEND, SPA FON, SQUA TRONT, I'LL BE DAMNED, & others—these six posters are being reproduced 11"x14" in B&W, with the greatest exactness on superior stock. The price for A,B,C,D, and E is $1.00 apiece; the sixth poster is not available except as a free bonus with every complete set ($5.00). (Although 50% of the first 2 issues is ready, the magazine itself cannot be published before Fall 1971. For those who are patient enough, subs are $2.00 per issue—the first 2 issues are guaranteed to appear, #1 with comic fantasy (a long story & portfolio), #2 with 3 straight S-F horror stories plus portfolio.) Spread the word and send orders to: Kenneth Smith's PHANTASMAGORIA, Box 2952, Westville Sta., New Haven, Conn. 06515.





YOUR VIEWS ARE IN "VIEWPOINT"

Due to the large response for our appeal for letters of comment we can now open a new column in which our readers can air their views and comments concerning previous issues and fandom in general. Also due to this large response we find it impossible to print certain letters in entirety, although we would like to. In this way we avoid repetitious material which is boring and wastes valuable space. Please take this into consideration when reading the letters. We feel we have given a fair representation of views concerning our last issue, and in future issues, rather than writing on the previous issue entirely, please try to speak out on other matters as well. Don't get us wrong, we love to hear your comments on past issues, but for those who have not purchased last issue it is a complete waste. By the way, we will not print your address unless you tell us beforehand. Please write . . . to Gary Berman, 197-50F Peck Ave., Flushing, N.Y. 11365. Now onto the letters of comment.

You asked for letters and comments, so here are mine. These are my honest opinions of the material. I believe the highlight of the issue was the front cover by Berni Wrightson. Would it happen to be on sale? (Sorry, it was sold, but all the rest of the art you see in INFINITY, is on sale on a bid basis, write to us for more details if you see something you might want—ed. note)

I did not think the interviews were long enough and the questions didn't exactly strike me as great. Your interview with Galactus was excellent, but way too short.

The centerfold by Kirby was good, as is most of Kirby's work. Your Wrightson Portfolio was nice, but like many things in the issue, way too short. You ended in a nice way, with a great back cover, by Hal Foster. Even though this letter seems to criticize, I must say I enjoyed it overall. I will be looking forward to the next issue.

Best wishes,
Jeff Tinsley

Thanks for your comments, and we do enjoy specific criticism, and take heed of it, too. We agree with the fact that many of the articles were too short. I guess we wanted to put too many things in too little space. In this issue I think we have eliminated this problem. We have cut out many of last issue's features because of the complaints we got. We are glad you liked the covers as most did, although an interesting topic is the Galactus interview. Some said it was awful, and a waste, other enjoyed, almost to the point that it was their favorite part of the issue. Also when your letter says, "seems to criticize" and then you practically apologize for it . . .There is no need to do this. If we did not want criticism we wouldn't have this column and wouldn't bother reading the letters we got. Now let us know what you think of issue two—the editors.

We just want to remind everyone about the latest happenings at INFINITY. INFINITY ONE IS STILL ON SALE. The price is still $1.50 or if you would like two copies its just $2. If anyone would like a copy of issue two and one together the price is $2.75. If you have never ordered issue one please read the ready sheet we have enclosed. Also, we are also selling Posters of many of the pieces which have to be reduced in order to fit into INFINITY. Please note our ads in RBCC.

David
Berg

(VIEWPOINT COLUMN CONTINUED)

Dear People,

Infinity One, when first observed, seems like a very good fanzine. But you can't judge a book by its cover. (Speaking of which, the Barbarian was a very nice cover, but you should have put the title INFINITY ONE in the blank space to the right of the barbarian.)

I always loved interviews, and the Bill Gaines interview was quite good. The questions were quite penetrating and the answers were quite revealing. I only wish the illo on page nine was as good as the interview. (Please note, we have disbanded with fan art in this issue—ed. note) Comics Quotient was very entertaining. Let's see more of it. The Horror Comics article was short-but-not-so-sweet. I'm sure you could get some articles from some of the better fan writers, (Tony Isabella, Mark Evanier, Dwight Decker, Duffy Vohland, etc.) to improve the copy. (Although we do not have any regular article in this issue, next issue we will have a few. Tony Isabella has promised us something, as has Rich Hauser—ed. note)

Fan (No A) zines was nice, but outdated. Try and get more recent fanzines for review. (We have also ended the fanzine rating section because we do not publish very often, so we will let the rating up to weeklies and monthlies. Although we will mention magazines which we do think are worth buying.) Many people wrote in to tell us about the correct spelling of fanzines. This goes way back. It seems like ages ago when we were publishing an unknown mag called ELECTRA FANAZINE. The print run was twelve. We sold out. By now, they must be collector's items. If any one has one, please let us know!—ed. note.)

It's Galactus! was cute . . . Parts were funny, but other parts were sickening. The Comic Speculator could have been combined with the World of Comics, Fanzines, Fandom and Related Items to form one long article. And by the way, the circulation of RB-CC (total) is 2,000. That INCLUDES foreign orders, sample copies, etc. I also doubt if there are 1,500 comic fans not reading the RBCC. (There are thousands upon thousands of people who read comics and comic strips in the newspapers, although we did not include this. Anyone with positive information on the exact RBCC subscriptions and print run please contact us.—ed. note)

The Kirby centerfold was nice, I can't wait to see his work for National. (We agree, and at the time you read this you will already have seen his work)

The Warren Interview was stupendous. Interviews seem to be what your staff is best suited for. (Once again, we agree. Judging by this issue's interviews and next issue's it seems you are right—ed. note)

The Cockrum picture on page 30 was very good, except for Goliath's teeth. Page 32 was another wasted page—tsk!, tsk! Please print more EC stories. Unable to afford the originals, I am interested in seeing what was often called the best comic work of all. (Wait till next issue, we will try!)

The Wrightson work was spectacular, but I would hardly call two pages a portfolio. (So don't—ed. note) Why have two editorials? You could just as easily combined the two. (We took your advice, see this issues editorial.)

The back cover was very good. It should have been your front cover. (Don't tell that to Berni.—ed. note)

Neal S. Pozner
Editor—Wonderful World of Comics.
(We recommend you get a copy)

Dear Gary,

Enclosed is my check for $1.50 to cover the cost of 1 copy of INFINITY TWO. If this issue is as good as your first I will certainly enjoy it.

Best of Luck,
Doug Jones.

By the way, you did a great job on issue number one. Hope issue number two is even better.

Rick Rydell.

(Look for some of Rick's art in the coming issues of Infinity and/or the special Infinity we are working for. I am sure you will enjoy his art technique.—ed note)

INFINITY!—am speechless. This is indeed (No snow job) the greatest fan related material I've ever purchased. I couldn't believe my eyes as I leafed through it and as I am now looking at it I feel it hard to believe that it is a production thru teenagers—it also feels quite good knowing I can be able to write to one of its founders.

Sincerely,
Mark Miller

Thanks for your comments. By the way, look for a proposed magazine called **Stillforest** with Mark and another as co-editors. If it does come off, it sounds quite impressive.

Dear Gary and Adam,

I received INFINITY ONE today and I am sending you my comments. Overall the issue was above average for a first issue. My main criticism was that it was extremely overpriced. (I don't know why you are complaining; I gave you a free copy—ed. note) The Bill Gaines interview was short but contained many interesting questions. The fandom article was good — the Galactus interview was, well? The Kirby centerfold was excellent. The Jim Warren interview was the outstanding point of the issue especially since he has never been interviewed before! (Glad you liked it!) No comment on the science fiction story as I am not interested in fan fiction. The Foster Art Focus was extremely short and taken right from the 1969 NYCC program book. (Glad you liked it!) The EC strip was great as was the reproduction. I also enjoyed the story, as well. I am looking forward to issue two. (Well here it is!—ed. note)

Robert Gerstenhaber

Thanks from us—for your comments. We agree with you that the Warren interview was the best thing in the issue for the same reasons you do. We hope you like the Frazetta and Wrightson talks as much.

By the way, Robert is now in the process of putting together a new magazine, entitled Reality. Filled with magnificent strips (including an unpublished "Web of Horror" strip by Steve Hickman) and informative interviews, we are sure this new magazine will be well received by all those who purchase it. Remember to look for advertisements for Reality, a magazine we at Infinity feel is worth your while.

I loved it! (issue number one)—

Berni Wrightson

Dear Gary and Adam,

Received INFINITY a few days ago and then decided to write you a letter of comment on it. To start off, the cover by Berni Wrightson was excellent. However I think the title of the magazine should have been placed on it. (We disagree, in that case. A number of people suggested this before printing and we decided that the writing would take away the full effect from the picture. We did however put the title on this issue's cover because the illustration was not a full page. Now that should make everyone happy.—ed. note)

Some suggestions on the inside of the issue. Don't use such big margins at the top and bottom of the pages —vary the type of lettering in the article headings. (We think we have accomplished what you have suggested here—we have all different types of lettering, and margins have been reduced greatly, probably due to the fact that we have so much artwork in this issue.—ed. note)

LETTERS

Page 39—

The quiz was alright, but I'm not crazy about this type of thing. How about some articles on the defunct comic groups such as Avon, ME, and others? The fanzine rating section was pretty well done. Try to discuss them in more detail. I've always like this type of feature as they are usually helpful. The Galactus interview was stupid and in my opinion a waste. (See first letter for a conflicting view) The Jim Warren interview was the best thing in the issue. I've never seen an interview with Mr. Warren before and I found it to be most interesting and enjoyable. I spoke to Mr. Warren at the New York Comic Convention and found him to be a most interesting individual. (See Notes From Our Editors for the Convention lowdown.)

Reprinting the EC story was good but a lot of detail was lost in the reproduction. More of these would be welcomed especially some of the earlier EC stories. (We will be reprinting some EC stories in the near future—ed. note)

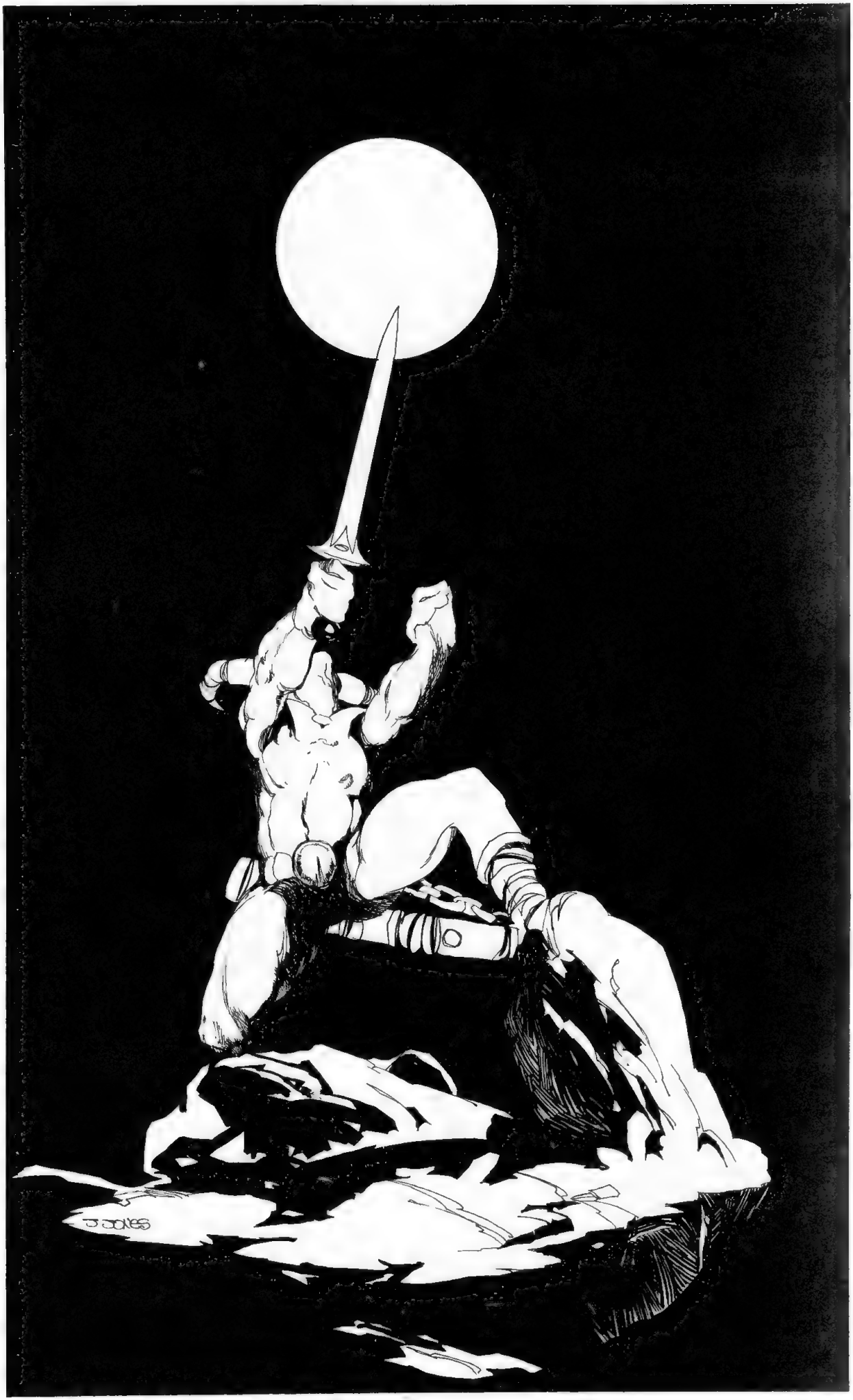
Over all, it was pretty good for a first issue—my major suggestions are longer-more-in-depth articles, reduced type, and if possible a color cover.

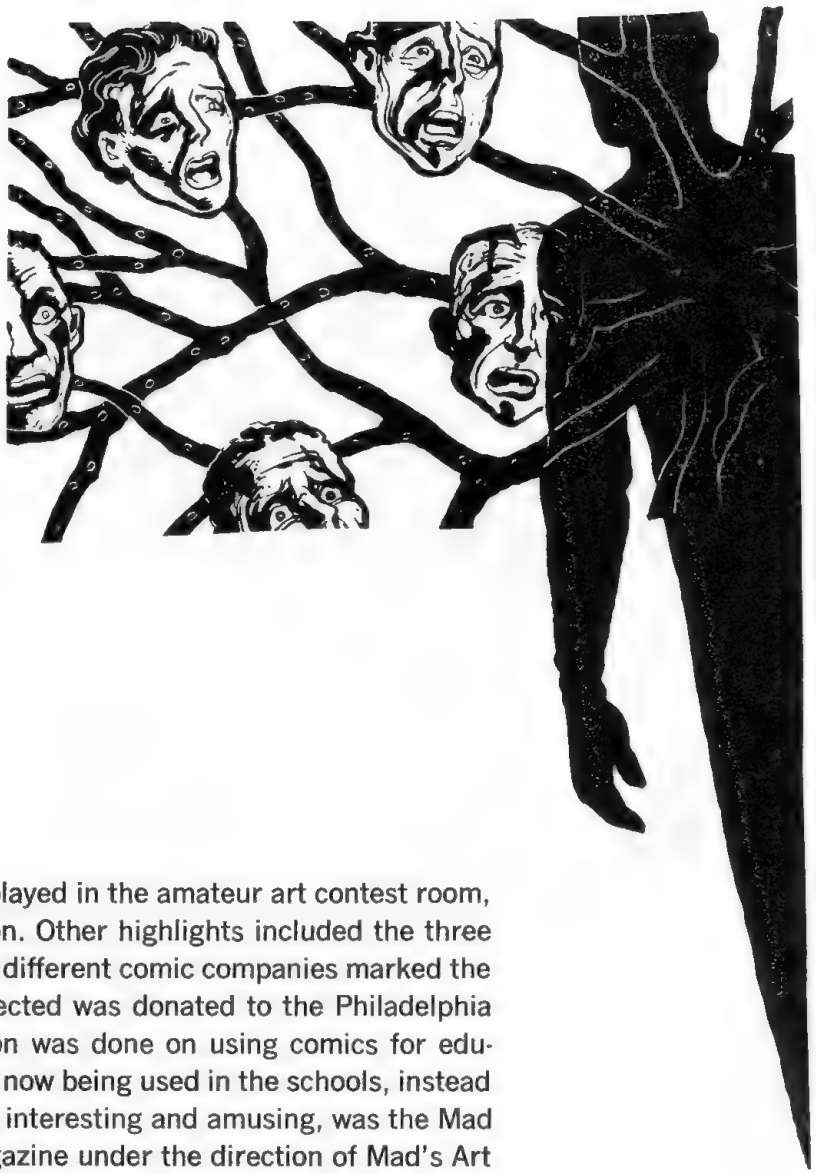
Yours truly,
Joel Packer

Thanks for the suggestions, even on the points that we disagree with. We will take them into consideration. We have eliminated the large margins in two for a number of reasons, including the fact that we have so much more in-depth and varied reporting. Although we did have a special art issue this time next issue we will have a few articles mixed in with the illustrations and possibly some strips. This issue we have dropped the Comic Speculator, the Tarzan Series, and the farce interviews, directly because of poor reader response. Other points of disagreement we do have with you concern the amount of detail lost in the reproduction of the EC story. I find this to be one of the finest reproductions I have seen in a fanzine. Also, you must remember that we did not have any halftones done in issue one. This is the reason that so many of the pencil sketches lost so much detail. Also on the two Wrightson pieces that came out too dark the reason behind this was the fact that these pieces were unfinished and they had some pencil in them. The printer forced the pencil and thus, the ink was much too dark. In some future issue we may reprint these pictures from the original. This issue the pieces which do require halftones have been done in this manner. We sure would like a color cover but the color covers cost several hundred dollars, and the "Till is Low" so it is doubtful that we will be able to for quite some time. If it does become possible we will definitely have them. About reprinting EC stories, anyone having a good story they would like to share with others, write us and we will consider reprinting it if we can get permission from Mr. Gaines. We would prefer ones with artwork by Wood, Frazetta, Crandall, and those which have not been reprinted previously.

Due to the shake up of our small staff we had some minor problems in preparing this issue for public distribution. We are sorry for any lateness in advertising, or any inconvenience this might have caused to any readers. As explained elsewhere, many of our choice material left with a member of our staff, so we had to replace this with other fine quality work. We are sure your patience will be rewarded by this issue.

As we are now at the end of our Viewpoint Column, we would like to remind all of our readers to write us concerning this issue with lots of suggestions and comments you may have. Also, use your letter to advertise your endeavors. If it is printed you get some free advertising space because you mentioned what you have to offer. So remember, to write, write, write.





comics, magazines, and related materials. We join with the co-ordinators of the convention in thinking the media for the wide-spread coverage it did indeed receive.

Another thing that annoyed some was that G. B. Love ignored the convention in his RBCC except for paid advertisements, of which there were none this year, although I do recall a few last year. Mr. Love, it was said, is constantly asking for the support of fans and fandom, which in other words, means the RBCC and the SFCA. Here he had his chance to publicize fandom and he completely mussed it up.

Jim Steranko's beautiful oil paintings displayed in the amateur art contest room, proved to be a main highlight of the convention. Other highlights included the three auctions held each night. Contributions by the different comic companies marked the success of this event. Some of the money collected was donated to the Philadelphia Tilden School Annex. An interesting discussion was done on using comics for education. What was stressed was that comics are now being used in the schools, instead of comics **should** be used in our schools. Also, interesting and amusing, was the Mad Slide Show, following the progress of Mad Magazine under the direction of Mad's Art Director, John Putnam. Also present were many of the Mad artists who drew sketches for the many fans. The panel discussions included "The Direction of Comic Books in the Seventies" with moderator Dick Giordano, and "Sword and Sorcery" with Roy Thomas as the organizer.

With New York's Convention over, we will all remember it as the best of its kind; there were some disappointments, some difficulties, but this convention will go down as the biggest, and the happiest ever . . . except until next year.

At the time of this writing both of the major comic companies are working on new endeavors—Marvel with Conan and the rest of its new stock of books, and DC and Jack Kirby and all his new work for them. We wish them the best of luck with this and all their other work.

Next issue we want to reprint some material from an EC comic. Any ideas? We cannot decide on what to reprint so if anyone has some suggestions we would really like to know. Also, remember to make all other suggestions and mail them to: Gary Berman, 197-50F Peck Ave., Flushing, New York 11365 or Adam Malin, 16 E. 2 St., Freeport N.Y. 11520.

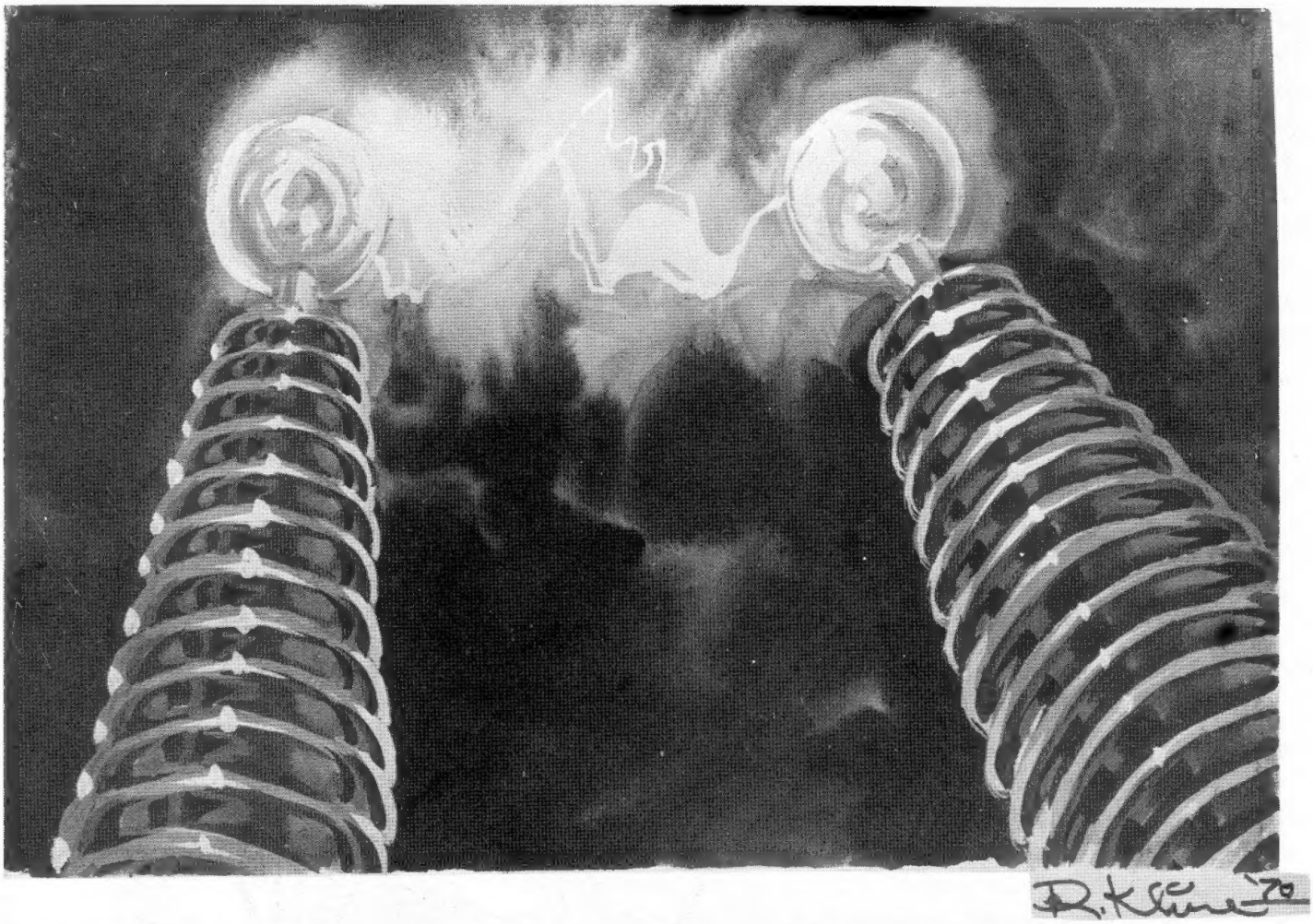
We hope with this issue we have continued our promise——to devote our magazine not to one comic company in particular but to all those, both dead and alive,

Anyone who would like to do us an interview with an artist that is known through fandom, or a writer, editor, etc.; we would love to have it. So, if you do know someone like this, please write us for more details.—Editor's Note.

who deserve recognition in our magazine. Of course, we realize that most of the material will be written on EC, DC, and Marvel, mainly because of availability of good topics. Many readers have suggested that we report on defunct comic corporations. If anyone has enough interesting information, please send us some sort of article for possible use. We have continued to present all types of art—underground, serious, cartooning, sword and sorcery, science fiction, portrait, and whatever. We will also continue to present the different methods that the various artists employ—pencil, ink, oil, water color, tempera, in the belief that many of our readers are aspiring artists. For those that are interested—the cover this issue, by Jeff Jones, is an oil painting, in the original hues of blue, red, and white. The Kaluta Spaceman is an illustration done in water colors, and the back cover by Brunner is an oil painting. Anyone interested in purchasing any of the original art displayed in issue two, either send an offer, or write for more details. We will send you a description of the actual piece, its color if any, its size, and any other information of importance. Then you send us an offer, or set up a trade and we will let you know if it is acceptable. Although we do not place advertisements in INFINITY we will accept ready sheets at the price of $4 per hundred. Please limit the amount to nine hundred at this time. Please also take note that we will be selling INFINITY one and two at the 1971 NY Comic Convention, and we are looking forward to meeting all our readers in person there.

Next issue—Everything for next issue is subject to change because things in the future cannot be assured in the present. We will definitely be having a Jeff Jones interview, backed by many illustrations by this fine artist. A Berni Wrightson Corner will contain a small conversation with Berni, as well as some of his finest work, possibly as the back cover the biggest and best of the Peter Peter Panels. More artwork by Robert Kline, Mike Kaluta (a one page strip as well as some full page illustrations), Steve Hickman, John Fantucchio, Virgil Finlay, Jim Steranko, Tom Sutton, Frank Brunner, Roy Krenkel, Joe Schenkman, Gil Kane, John Romita, and many, many more. We hope to get another illo by Frank Frazetta, and there is a good chance that we will have an interview with Roy Krenkel. Also possible: an article by Rich Hauser, and an interview with Frank Brunner. If the talks with Brunner and Krenkel become a reality, we will have to save one for issue four, or run them in two parts depending on the lengths. As you no doubt notice

(continued on page 46)



We are trying to surpass this issue's success and quality. This issue we did have some problems to overcome . . . One of our editors, Richard Anders, left our staff just before we began advertising for issue two. He had a large part of our artwork and thus, we could not print it in issue two. In other words we were shorthanded in the way of art. Without the help and time spent by all of those listed in the credits we would have never been able to put together what you are now reading. For the third issue we have none of these problems, fortunately. So we can start from a clean slate and use some of the extra money for some improvements. Last issue we said we would try to get IBM typing for this issue. We fulfilled our promise, next issue we want to have color covers, but the expense is so great that we probably will not be able to, to be perfectly honest. But, we do want to have some strips instead of spot illos like this issue as a change of sorts. These are also expensive and depend on the success of this issue. Do you the readers like to have strips by say, three artists instead of thirty spot illustrations including portfolios by many different artists? Please let us know, as your comments will decide the issue at stake. Another idea for reader approval or rejection. . . . Should we raise the amount of pages of INFINITY to about seventy and raise the price to two dollars? Please let us know your thoughts on this and your comments in general on all the facets of issue two.

Thank you for purchasing this magazine.

We hope you have enjoyed what you have seen; we did try.

Adam Malin

Gary Berman

PEACE

INFINITY TWO

J·JONES